2: Jochelson E-5 (1884-1902) 1933 Yakut

sasyltumsa, meaning fox's nose. On the left side of the coat is attached the strike-a-light (*xatat*) (see Fig. 36) with a leather bag for tinder (*kyalyk*); the cover of the pocket is decorated with a silver ornament. Also attached to the coat are the *iskax*, small pincers with which women pull out their pubic hair, and *sabaska*, a little wooden calendar. In addition to the silver pendants and bead decorations the coat is embroidered in silk. All the pendants on the left side of the coat are called *ottuk simaha*.

Fig. 36 (70-8633). Steel for making Fire.

The back of a rich woman's *sanayax*, black cloth decorated with silver embroidery, is illustrated in Fig. 37. The collar and skirt are covered with the valuable sea otter fur. The border of the skirt and its slit are trimmed with lynx. The silver embroidery, is, I believe, not original with the Yakut but is an adaptation from Russian art.

Some additional women's *sanayaxes* in the Museum collection merit description. A decorated coat of a foalskin with the hair on has a skirt trimmed with lynx. Above the trimming is a checker work strip made of alternate black and white squares, the white of horse legs and the black of horse and cowskins. On the back is appliquéd a figure made of lynx and *tarbagan* (a kind of marmot—*arctomys* spec.) skins. This, called *kybytya*, means a wedge, but the figure is in the form of outstretched wings (Fig. 38) and, according to the Yakut, symbolizes the shoulder blades and has a magical significance.

Fig. 37 (70-9068). Back of a Highly Ornamented Coat, the Type worn by Rich Women. The decorative motives are embroidered in silver thread.

The preference for *tarbagan* as coat material, says Sieroszevski,[1] originated evidently in their former abode in southern Siberia. In their present territory *tarbagan* is lacking. But Baron Toll[2] saw this animal to the north of the Verkhoyansk Mountain Ridge as did the writer in various parts of Yakutsk Province.

[1] Sieroszevski, *ibid.*, 335.
[2] Toll, E., *Beiträge zur Kenntnis des Russischs Reiches*, 100.

13: Sarytschew--13 N-3 (1785-90) 1806 Yakut-1-2
116, 302, 756, 786

"In the mean time, I had an opportunity of witnessing the incantations of a Jakutish shaman. He was invited by a sick person to appease the evil spirit supposed to have sent the disorder. The shaman exchanged his usual Jakutish dress for the habit of his office, made of reindeer leather (called Rudwuga), which reached not much above the knee, and was covered over with narrow thongs, and thin bits of iron of different shapes and sizes. Having made his arrangements, he untied his hair that was fastened together upon his head (1), smoked a pipe of tobacco, took his tambourine, seated

1. The shamans only let their hair grow, the other Jakuts cutting their's off, after the manner of the Russian peasantry.

himself in the midst of the jurt, and beating it first at long intervals with his bolujach, or a flat stick covered with reindeer-skin, sung a shaman's song; in which, as my interpreter told me, he challenged all the seven spirits under his command. A few minutes afterwards he began to beat his tambourine again, and bawl with great vehemence, standing up and addressing himself in different positions; and then to jump and hop about the sick person to the sound of his instrument, at the same time screaming with a horrible voice, and distorting himself in a hideous manner. His head, with the dishevelled hair, rolled backward and forward with such rapidity that it seemed to be

moved by springs; his eyes glared like those of a maniac; and falling soon after, from the violent exertion, into a sort of swoon, two Jakuts used their endeavours to support him. Recovering in a few minutes, he called for a knife, with which he stabbed himself in the body, and commanded a Jakut to drive in the weapon to the hilt; then going to the hearth, he took out three burning coals, and swallowing them, danced without discovering any symptoms of pain. At length he pulled the knife out of his body; and, after vomiting the coals with some difficulty, began to prophesy that the sick man would be better if he offered a horse to the wicked spirit which tormented him; at the same time defining the colour of the horse to be sacrificed. In all such cases, the lot, of course, always falls upon the fattest and choicest."

45: Lesseps--306 T-2 (1788) 1790 Yakut
302

" Nothing is more easy than to distinguish the chamans, who let their hair grow, and tie it behind, from the Yakouts, who wear their hair short."

51: Müller--i N-2 (1873-1875)1882 RV2 Yakut
/Frontispiece/
TUNGUS RUS
142
291
302
516

Tungus of the Níshnaja /Nizhnyaya/ Tunguska

53:Tokarev and Gurvich E-4 (no date) 1964
RV2 Yakut RV2

535
292
302
415
142

Dance of girls with chorons (kumys pitchers). Amateur performance at collective farm.

Theatre

545 During the time of the Soviet regime a Yakut national art with new forms completely unknown in Yakutiya in the pre-Revolutionary period has blossomed. Before the Revolution Yakuts did not know about the theatre, and music and singing were only found in their most primitive form. In 1925 members of the drama group attached to the People's Russian Theatre in Yakutsk was formed into the Yakut National Troupe, and in 1930 a Yakut [536] National Theatre Studio was set up. From the very first years of its existence the actors set themselves the task of a realistic portrayal of Yakut life, denunciation of the merchants and toyons, and demonstration [877] of the greatness of the Socialist Revolution. The theatre gradually attracted young Yakut actors and actresses who had graduated from the Central Theatre School and Studios. They performed works by Soviet-Yakut dramatists with great success.

Art

532 For centuries Yakutiya has been known for its applied ornamental art, but professional artists only began to appear in the last quarter of the 19th century.